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The New CANADIAN

FOLKSONG · AND
···HANDICRAFT···
·····FESTIVAL·····

WINNIPEG

JUNE 19-23, 1928

NEW CANADIAN FOLK-SONG AND HANDICRAFT FESTIVAL

Winnipeg — June 19-23

Illustrating the songs and crafts of recent settlers of European Continental Extraction, with the co-operation of numerous racial groups, including Scandinavian, Slav, Magyar, Teutonic and Romance.

Handicrafts organized by the Canadian Handicrafts Guild.

Folk-song Festival organized by the Canadian Pacific Railway.

Headquarters: Royal Alexandra Hotel, Winnipeg.

INDIAN WEEK AT BANFF

July 23-28

Spectacular Pow Wow of Indian tribes from reserves in the Canadian Rockies and Prairie Foothills.

Ceremonial Songs and Dances.

Decorated Tipis. Indian Handicrafts.

HIGHLAND GATHERING AND SCOTTISH MUSIC FESTIVAL

Banff — August 31 to Sept. 3

Highland Dancing, Piping and Games.

Scottish Concerts by Notable Singers in the Heart of the Canadian Rockies.

Burns "Jolly Beggars" and other historic revivals.

Alberta Amateur Championship Meeting.

Headquarters: Banff Springs Hotel.

SEA MUSIC FESTIVAL

Vancouver — September 20-22

Solo, Choral and Instrumental Interpretation of the World's Sea Music at Canada's great port on the Pacific.

Sea Chanties by Old Sailors.

Headquarters: Vancouver Hotel.

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The NEW CANADIAN

FOLKSONG & HANDICRAFT FESTIVAL

WINNIPEG

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Handicrafts organized by the
CANADIAN HANDICRAFTS GUILD
Folksong concerts organized by the
CANADIAN PACIFIC RAILWAY

Headquarters:
Royal Alexandra Hotel
Winnipeg

A FOREWORD

FROM

THE CANADIAN HANDICRAFTS' GUILD

"Fine art must always be produced by the subtlest of all machines, which is the human hand. No machine yet contrived or hereafter contrivable, will ever equal the fine machinery of the human fingers."—John Ruskin.

Few countries can so readily and fully demonstrate this formula as Canada demonstrates it today, with her ever-increasing family of New Canadians from every craft-hive of ancient Europe.

They are here in their thousands to embellish the bareness of a new world with the transported skill and taste of old centres of master-craftsmanship. They are carding, and spinning, and weaving the fleece and the flax of our prairies; they are hammering our metals, moulding our clay, carving our woods, plaiting our straws, to the tune of every peasant song that has echoed down the corridors of racial history through the rural homes of Europe's people.

Here, they find a blue sky wide enough for all comers; a sweep of pregnant prairie where men of any class and any race may sweat and eat nobly; level at their ploughs; and level in the sunshine. And simple hearths for winter days where Slav, and Magyar, Latin, Celt, and Scandinavian, Pole and Ukrainian, Hungarian and Roumanian, Finn and Russian, Doukhobor, Austrian, Czech, and the rest, may sit in peace, weaving their memories into lovely things which all will assemble to admire and enjoy together in the friendly arena of Canadian Folk-song and Handicraft Festivals. There they may all meet in happy competition; with song, and dance, and costume and craft, which no frontier obstructs; for now all are equally members of a new household of the free; the household of the Hostess of Two Seas to whose shores by the grace of Providence all who labour and are heavy burdened may turn for refreshment and hope.

Confidently, the old Canadian predicts that the Canada of tomorrow will solve some racial problems which are the universal despair of today. And she will do it in great part by quietly saving and blending the missionary crafts of those beauty-loving missionary migrants who are merging themselves into her family as New Canadians.



A Doukhobor Group at Brilliant, B.C.

SIGNIFICANCE OF THE WINNIPEG FESTIVAL

Some countries have a civilization which is mostly native, growing by slow progression from century to century, according to the inventive character of its inhabitants. Others are enriched more quickly by assimilating and absorbing the ideas of other races which may be neighbours or may be invaders or may be immigrant refugees. The civilization of the English has been vastly changed from that of the original British by such waves of invasion and immigration from other races—Romans, Anglo-Saxons, Danes, Normans, Flemish, Huguenots, French emigrés at the time of the Revolution, and, in the last century particularly, by constant intercourse with neighbouring peoples. The English have been wise to encourage the newcomers who have come on peaceful mission to develop such industries and qualities as they brought with them, always on the understanding that they accepted the law, customs and language of their adopted country, and English industry owes a great debt to the Flemish weavers and Huguenot craftsmen.



Photo, Solveig Lund
A Little Fairy of Hallingdal, Sweden

With this example in view, this New Canadian Handicraft and Folk-song Festival has been organized so that Canadians of British and French stock may realise the wealth of fine culture brought to this country from Continental Europe by newcomers of other races—particularly Scandinavian, Romance, Slav Magyar and Teutonic. The handicrafts of these races are so intimately bound up with their folk-songs, as the songs in question are so often work songs, that they could not very well be separated. These handicrafts and folk-songs will be illustrated by nearly twenty individual racial groups, at Winnipeg, in the Royal Alexandra Hotel and in the Walker Theatre, from June 19th to 23rd; but an inkling of what will be presented in craft, in costume and in music may be gained by a few extracts from authoritative works describing folk-life in some of the countries from which they come. Space does not permit us to give more than a few quotations dealing with a few of these races.

Folk-Music

Sweden

"At the end of the day, when the work is done, the field mown clean and the sheaves piled up high on the stack, the country fiddler will make his appearance and, climbing to the top of the stack, take his seat there and strike up a lively dance. The winning couple of reapers will have the privilege of leading it, and the whole band will join hand-in-hand and follow the lead in a boisterous round dance. In the evening the aged grandfather, seated on the doorsteps of the barn, with his nyckelharpa, or harp-harmonica, like a grand old Viking bard or Druid minstrel, will draw from his quaint-looking primitive instrument strains lively and weird, soft and melancholy, as he plays well known folkviser, or folk-songs. The resting reapers, seated or lounging on the ground around him, will join in singing the popular ditties, simple and touching, with an ever

recurring minor note, the Northern tinge of melancholy, intermingling with the joyful strain." —(*Swedish Life in Town and Country*)

"Bellman," says O. S. van Heidensham, "the national poet, is dear to the heart of the Swede, and doubly so to the heart of the Stockholmer. His songs are as household words throughout the land. To the Stockholm-born they speak of their daily life and surroundings, of the green isles and the shady banks of the Malar, the flowery woods of Haga, the smiling park of Djurgarden. Burlesque scenes of the life of the people, street tragedies, drinking bouts, and country junketings; broad humour and Nature's philosophy; lively fancies and exquisite landscape painting—



A Swedish Loom in Canada

such are the themes of his song, which from one generation to another have held the heart of the people spellbound. Every man, woman, and child knows his favourite ditties by heart, has sung or hummed them in moments of joy or sorrow."

In the Folk Song Festival at Winnipeg, the Bellman Quartette, in Eighteenth Century costumes, will sing a group of Bellman songs.

Poland

"Our peasants are almost all vegetarians by necessity. They are poor and can only very seldom afford the luxury of meat, yet they are strong, vigorous, always singing at work. Their songs are for the most part improvizations, they are often witty and always melodious. These people can no more help singing than the birds. They set all their feelings to music—love, tears, joy, despair, oppression—all are expressed in the various songs of these illiterate poets——"

—(From "*Memories and Impressions of Helen Modjeska*")

In September, 1917, when Pesident Poincare decreed an autonomous Polish Army, thousands of Poles in America flocked to the recruiting Camp at Niagara-on-the-Lake, and this automatically became the most musical spot in Canada. A contemporary, writing in MacLean's Magazine, describes the magnificence of their massed singing — the haunting charm of the folk-songs. "From the very depths of their hearts came the solemn stately 'Boze Cos Polske,' the National Hymn of Poland. Men and women who have heard all that is most impressive in music have stood with tear-filled eyes as thousands of Poles poured forth in this sublime hymn the pent-up emotion of a hundred and fifty years of persecution."

Russia

Nevin O. Winter in his book "*The Russian Empire of Today and Yesterday*," writes: "One will hear music everywhere in the villages. The charm of many of the songs is indescribable. One who has heard several regiments of soldiers singing will never forget the impression made upon him. A body of workmen will likewise frequently sing while at their task. The music has a peculiar cadence, and is hard to reduce to written form. There are choral songs to celebrate the changes of the seasons, festivals of the Church, and various peasant occupations."

This music has been brought by Russian settlers to Canada. "The Doukhobors are very fond of singing," says Victoria Haywood in "*Romantic Canada*," "and this carries one back to the daily life in the 'villages,' for at almost every meal the Doukhobors end the meal with the singing of old religious chants. It is worth while going among these people just to listen to the sweet community part-singing, gathering in volume as it goes through the notes of the 'Valley of Consolation'."



Basket Work from Poland

Ukraine

"The national genius of the Ukrainians," says Stephen Rudnitzky, "has risen to the greatest height in their popular poetry. Beginning with the historical epics (dumy) and the extremely ancient and yet living songs of worship, as, for example, Christmas songs (Kolady), New Year's songs



Specimens of Polish Handicraft

(shchedrivki), spring songs (vessilni), harvest songs (obzinkovi), down to the little songs for particular occasions (*e.g.*, shumki, kozachki, kolomiyki), we find in all the productions of Ukrainian popular epic and lyric poetry, a rich content and a great perfection of form. In all of it the sympathy for nature, spiritualization of nature, and a lively comprehension of her moods, is superb; in all of it we find a fantastic but warm dreaminess; in all of it we find the glorification of the loftiest and purest feelings of the human soul."

Florence Randall Livesay describes the Ukrainians as "A race of poets, musicians, artists, who have fixed for all time their national history in the songs of the people which no centuries of oppression could silence. The singers—the Kobzars—accompany themselves on the kobza while they sing the glories of the Ukraine. All art with them is national, from the building of their tiny huts to the embroideries which adorn their clothes and which are distinguished for their originality all over the East.

"Immigrants, self-exiled, still sing, putting trivial incidents or dreadful affrays, happenings in their old villages, into legend and song. From several of these living in Winnipeg I obtained old ballads and folk-songs set to minor airs."



A Don Cossack of Winnipeg

Roumania

"*The Bard of the Dimbovitza*" is a fascinating book of Roumanian folk-songs, translated by the late Queen of Roumania, who wrote under the name Carmen Sylva.

Referring to the Roumanian spinning-songs, she says: "The girls all stand in a circle, spinning, the best spinner and singer being in the middle. She begins to improvise a song, and at any moment she chooses, throws her spindle, holding it by a long thread, to another girl, who has to go on spinning while the first girl pulls out the flax—a proceeding requiring great dexterity—and, at the same time, has to continue the improvization which has been begun."



CAPT. A. V. Seferovitch, Consul-General for Jugo-Slavia in a lecture under the auspices of the Canadian Handicraft's Guild, Montreal.

"What our people could not put down in writing they put into their applied arts, and in national songs and ballads sung by minstrels travelling from village to village."—





Top—Katherine Paluk, a Ukrainian Singer

Right—Ukrainian Folk-dancers

Lower—A Favorite Ukrainian Folk-dancer of Winnipeg



Norway

In the remote and isolated valleys and rural districts of Norway, there has grown a pure folk-music as characteristic of the land as her mountains. Dr. J. O. Hall, in his autobiography *"When I Was a Boy in Norway,"* says: "There is in this music an infinity of varying moods, rhythms and colors. Every one of the harp strings is tuned. They sing of heroic exploits in heathen ages, of the kings and warriors of the Middle Ages, and of the beautiful 'huldre' (hill fairies), of the 'draug' (water spirit),



Top -New Canadians from Norway, at Camrose, Alberta Lower -Costumes and houses of the Sudbrandsdal, Norway

who presages the destruction of the fishermen, of the brownie and the water-sprite. There are also love-songs so deep and ardent that they have few equals, sarcastic comic songs, and children's songs as pure and innocent as the sleeping child itself.

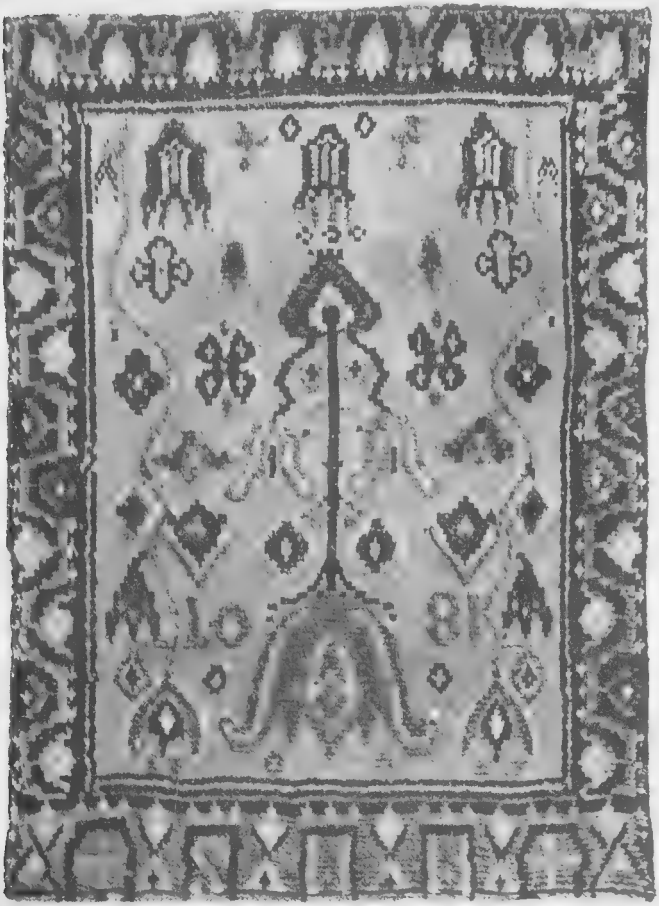


Miss Mitzie Anderson
A New Canadian from Norway assisting at the Winnipeg Festival

"The National Instruments of Norway are the Hardanger violin, the Lur, and the Langeleik. The Langeleik is an old form of zither. It has a long, flat body with sound holes and seven or more strings, which are struck with a plectrum. The Hardanger violin is higher and more arched in its build than the ordinary violin. The scroll is generally a dragon's head, and the body is richly ornamented with ivory, mother-of-pearl, and carvings. Beneath the four upper strings (which are variously tuned according to the music they wish to produce), and under the finger-board, there are four, sometimes more, sympathetic strings of fine steel wire. By the aid of this instrument, the country people make their improvised musical impressions of nature, interspersed with descriptive sketches of midsummer, with the dawn of morning and the glow of evening, huldre's song, thrush's trill, or the ringing of marriage-bells.

"The most popular of the folk-dances in the rural districts of Norway are the springdans, polka, and the halling.

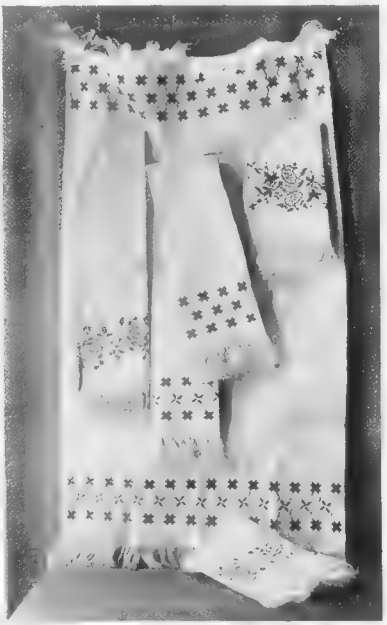
"The Norwegian national dances have a natural and bold character, which give them considerable musical worth. The springdans, so called to distinguish it from the ganger (or walking dance), is in three-four measure, and it has vigorous evolutions and gyrations. It is characterized by a striking combination of binary and ternary rhythms, and a progressive animation very exciting to the hearers."



Hand-made Rug From Finland

Finland

Martinengo Cesares-co, whose book on "*The Study of Folk-Songs*" is a classic on this subject, writes of Finnish Folk-Songs: "Sleep acts the part of questioner in the lullaby of the Finland peasant woman, who sings to her child in its bark cradle: 'Sleep, little field bird; sleep sweetly, redbreast, God will wake thee when it is time. Sleep is at the door, and says to me, "Is not there a sweet child here who fain would sleep? a young child wrapped in swaddling clothes, a fair child resting beneath his woollen coverlet?"



Towels Woven and Embroidered by Ukrainian Women Settled at Mundare, Alta.

Hungary

The Hungarian nurse tells her charge that his cot must be of rosewood and his swaddling clothes of rainbow threads spun by angels. The evening breeze is to rock him, the kiss of the falling star to awake him; she would have the breath of the lily touch him gently, and the butterflies fan him with their brilliant wings. Like the Sicilian, the Magyar has an innate love of splendour.



Pottery Made of Canadian Clay and Embroidery by Doukhobor Women

Handicraft

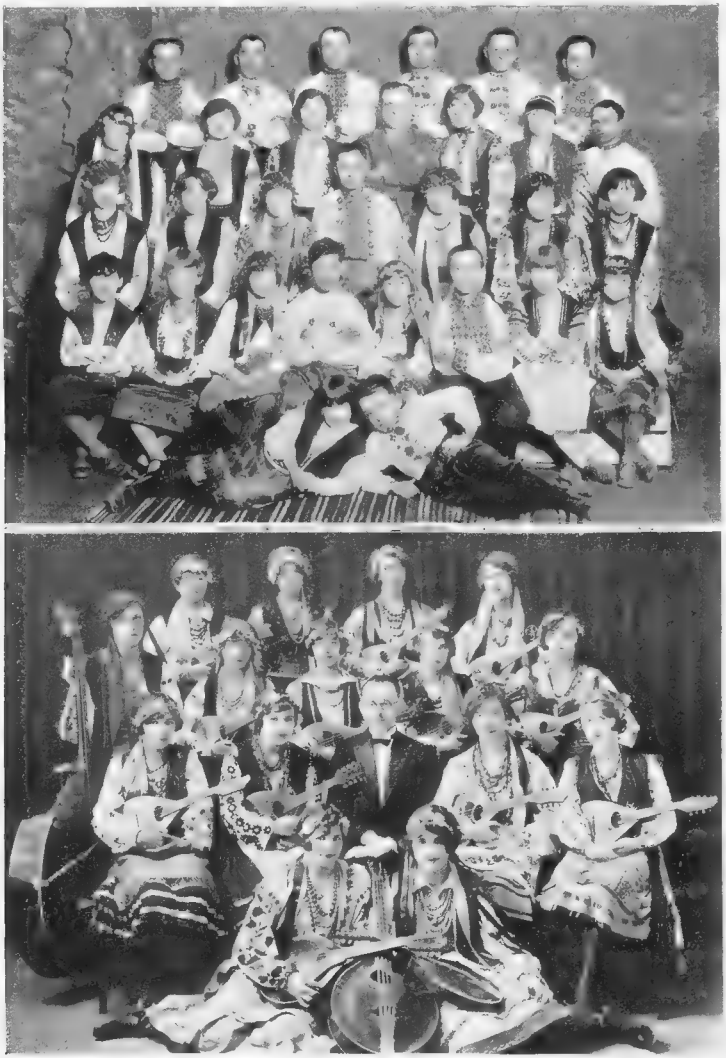
Sweden

No place in Europe is more fascinating than the great open-air Folk Musuem (Skansen) in Stockholm.

"A visit to Skansen," says a writer in the *Studio*, "calls forth many emotions. Here are the ancestral homes of the sons of those fathers whose names were never inscribed in the pages of history, but without whose aid this Sweden would perhaps never have been a land. Here we can follow the course of their lives amid their toil and their pleasures, through solemn and mirthful hours, in cottages they themselves built with hands long ago laid to rest. We see the furniture they used, the very dresses they wore: all this recalls to new life the vanished past. Best it is to wander about Skansen some beautiful autumn evening, when the yellow leaves rustle on the winding paths. As twilight deepens and the lights begin to glimmer in the little cottages, it is as though we heard the quiet rhythm of a mighty song, the song of a people telling of the generations that have gone, and of days long since reckoned with the past."

The same writer says: "The Swedish peasant was, and, to some extent, still is his own smith, carpenter, joiner and painter. During the long winter months, when the snow lies deep on the ground, he has little to do out-doors. The axe, big pocket-knife and plane provide him with work then, while the women of the family sit at their looms. And when the dark comes on early, everyone assembles in the cottage, where big logs crackle on the open hearth. But no one is allowed to sit idle. The women spin and sew, the master of the house and the farmer's men work at their *sloyd*, while the boys take their pocket-knives and make a first attempt at forming an axe-helve. There is no hurry, for winter lasts four or five months, and for that reason they endeavour with inexhaustible patience to produce a wealth of most beautiful carving even for the most everyday objects. When we nowadays examine these sloyded things from our forefather's times, we hardly know which to admire most; the vast length of time that was spent on the decoration of the various articles, or the original manner in which every peasant sought to employ in his own compositions the styles of art that prevailed at different periods.

"The artistic labours of the Swedish peasant woman, whose sense of beauty and technical ability we have had occasion to admire in the woven hangings and other textile productions for the decoration of the home, found a rich and fruitful field in the adornment of the popular native costumes, which display an astonishing wealth of colour and variety in design. It was not the various provinces alone whose dresses differed totally in design and adornment; the hundreds within each



Top—Ukrainian Ballet of St. Boniface, Winnipeg
Lower—Mandolin Orchestra of Ukrainian Girls in High Schools at Winnipeg

province, the parishes within each hundred, nay, the very villages in those parishes, not infrequently had each a pronounced type of dress from that of the others."— (From "*Peasant Art in Sweden*")

"Until quite lately the women used to provide the family clothing. They spun and wove the wool from the sheep, and the flax from the fields, and made stuffs and





Above—Mrs. Helga Stephanson, an Icelandic New Canadian, with specimens of her handicraft at Markerville, Alta.

Centre—Float representing the founding of the Icelandic Republic 930 A D. at the Canadian Confederation Diamond Jubilee Celebration, Winnipeg.

linen enough to supply the whole household. In their leisure hours, during the long winter evenings, men and women work instead at home sloyd (Hemslojd); they carve wood and make caskets and toys, plait panniers and reticules, or cut out bread platters and tankards, all of which can be disposed of at the market town or bartered for trinkets and bright stuffs, head-gear, and ready-made clothing, or solid bacon and good salt-herring.

"The farmhouse is generally built of wood, and painted in the invariable dull red against dry-rot. It is rarely more than one story high, with a verandah or archway over the entrance and consists of a large middle parlour and smaller rooms adjacent. The parlour, which joins on to the kitchen, is also the dining-room and general sitting-room, very often bedroom besides, as there are alcoves or recesses in the walls around it, each containing a couch, before which curtains are drawn. The walls are

hung with white linen stuffs, woven by their women on their looms in archaic pictorial designs in red and blue; scenes from the Bible and country life, trees, houses, and arabesques of a naive and childlike art."—(From "*Swedish Life in Town and Country*," by O. G. Van Heindenstam.)

Iceland

"Throughout the island," says a writer in *The Studio*, "carved wooden and horn articles are on sale and in use. We find large peices of furniture, like bedsteads, chests and chairs, as well as the utensils for eating—spoons, dishes and plates. Notching is much practised for purpose of decoration. Designs of real distinction are carved on the boxes, and on those in which the haymakers carry their breakfast to the meadows. Lovers often display much skill in decorating the hand-mangles, and the pretty little things they work for their sweethearts. We come across hand-mangles of quite astonishing construction, their bodies really architectural, with columns of elaborate ridges, their top-parts in the shape of the hand raised in oath-taking, or an animal's head. We find delightful chests executed entirely in pierced woodwork, framed by pretty ornamental borderings and often bearing the record of the year of their origin.







New Canadians from Iceland.

"A peculiar kind of weaving was much practised in olden times, and is still to be found. It is used on articles, such as ribbons, garters, dress-suspenders, shoulder-straps, saddle-cushions and similar objects, and the close study of these fabrics reveals most variegated designs and a technique of such simplicity that lovers of the weaving-craft must hail its renaissance with joy. Not only geometrical patterns, but also figures of men and animals, as well as quotations, and congratulations are formed by the threads. The production of such ribbons is quite a Sunday amusement for the women in Iceland. This kind of weaving requires a quantity of small, thin, square beechwood slabs, which are put closely together. Each slab has a hole at each corner, and the linen threads for the weft are run through them. By turning and placing the boards the patterns can be very easily varied, and the women, who, during their work, keep their little weaving apparatus fastened to the girdle, are very inventive."



New Canadians From Finland

Denmark

"Spinning, carding, and weaving did, and still do, to some extent, play an important part in the indoor winter life of the Danish peasant. In order to get on quickly with the carding, the housewife often invited a number of young girls ('Kartepiger,' they were called), generally all the available girls of the village, to assist her for an afternoon and evening, and later on, when the young men of the village had done work, they generally managed to find their way to the house in question.

"The girls came early in the afternoon, and were well entertained; tales were told and songs were sung, all about love and love affairs. The young man who first turned up and the first comer amongst the girls were 'carding sweethearts,' and for them there were special songs, each singing a verse in turn, the songs varying in the different provinces. The carding over, the merriment increased and the evening wound up with dancing and manifold quaint games.



A Polish Beauty

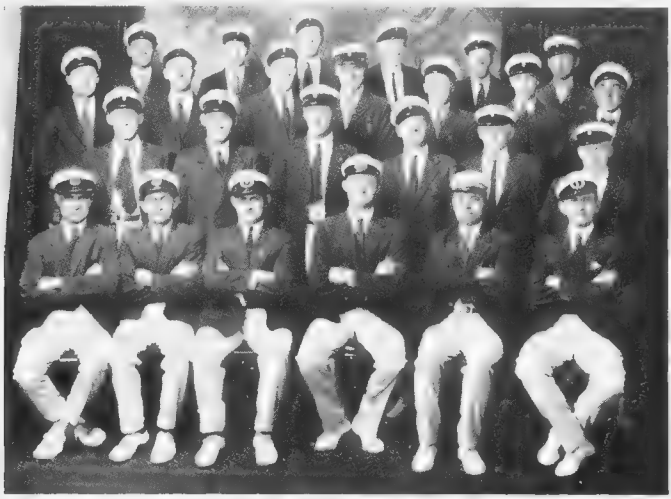
"Spinning is not, or in any case was not, confined to the women, in some places even large farmers took in spinning, to turn an honest penny and wile away the long winter evenings. Then there was weaving and knitting; the latter was of no small importance, and in some parts the knitting needles used to feed the family, and the children early learned to use them with much deftness; it was looked upon as a distinct honour to be known as the fastest and cleverest knitter."

—(From "*Danish Life in Town and Country*" by J. Brockner)

Poland

"Much has been written about the peasant craft of Zakopane and the Tatra Mountains, but very little has been said of the work of the peasants in the Eastern marshes of the Polish Republic. These people also have their handicraft, which is often quite distinctive and equally interesting with the work of other sections. Wooden household utensils are used quite extensively and these often bear the decorations and symbols of the particular neighborhood where they are made. This also applies to the handwoven textiles, which are made in practically every household."

—(Jan Bulhak in "*Poland*")



Norwegian Glee Club, Winnipeg

Sicily

"From earliest girlhood to past middle age," says Marhinango Cesaresco "the Sicilian women spend many hours every day at the loom. A woman of eighty, Rosa Cataldi of Borgetto, made the noble boast to Salomone-Marino: 'I have clothed with stuff woven by my hands from fourteen to fifty years, myself, my brothers, my children, and their children.' A girl who cannot, or will not, weave is not likely to find a husband. As they ply the shuttle, the women hardly cease from singing, and many, and excellent also are the songs composed in praise of the artive workers. The girl, not yet affianced, who is weaving perhaps her modest marriage clothes, may hear, coming up from the street, the first avowal of love."

Holland

The handicraft of Holland is particularly illustrated in the costumes of the Dutch people. These are described in considerable detail by D. S. Meldrum in "*Home Life in Holland*," from which the following are a few extracts. "On market-day, Middelburg exhibits all the variety of costume (and it is great) which Zeeland possesses from Axel to Brouwershaven, and a skilled eye can tell at a glance from which island, and even corner of an island, each peasant has come. Take that woman there, for example: her hat proclaims that she is a native of Walcheren. It is of very fine straw, trimmed with wide white ribbon, and white streamers of the same material,



A New Canadian from the Black Forest (Schwarzwald)

fastened to the lining, are brought round in front. I see another Walcheren woman close by, and she has blue streamers, attached to the hat by a little hook of gold, hanging down her back. The significance of blue instead of white is hid from me.

"The head-ornaments of this woman are numerous, and you may be sure that they are of real gold. The Dutch peasant does not wear sham jewelry. To the band of gold already mentioned, there are attached firmly at the temples, but hanging free, corkscrew-looking ornaments (krullen) of gold. These have pendants of gold embossed, each with a



Dutch Children from the Isle of Marken

tiny pearl drop. On special occasions, perhaps on the special occasion of the kermis only, she will wear on her forehead a plate of flat gold, beautifully worked, curved to the shape of the head, and tapered to a point which is stuck into the hair at the side. This ornament is known as the voornaald. The necklace is of blood-red coral, and has a gold clasp.

"The Walcheren jacket or bodice, generally of black material, has short sleeves, with bands of broad velvet that grip the arm tightly. Its peculiarity is that it is fashioned of one piece, which is pleated into shape - a very handsome shape often. It is cut low, even for winter wear sometimes, and pointed in front, and nowadays a kerchief is always worn under it, but in such a manner as to allow the highly coloured plastron (beuk) to be seen.

"Save where it peeps out of the foot, the skirt, generally of blue and white stripe, is entirely covered by an apron of dark-coloured stuff, blue on week days, black on Sundays as a rule, fastened at the back by a gold hook. The shoes are of leather, with a black and white leather bow set low upon the instep, and in the centre of the bow there is a silver buckle, worked somewhat in the manner of the well-known Zeeland buttons."

Russia

"It is astonishing how cheap lace can be bought in Moscow. There one learns that lace-making is one of the old established industries of Russia. For centuries the peasants of Novgorod, Tver and other provinces have been noted for their skill in this work. Thousands of peasant women



Spinning Wheel at the Doukhobor Community, Brilliant, B.C.

spend the long winters in making the web-like laces, which later will decorate some lady's garments, for there is always a market for it."

Little Russia

"In no part of European Russia will you see so much of national costume as in Little Russia. This market in Kharkov is a study in colour. Red is the prevailing colour among the women, but many other bright bits will be seen. Their red turbans have embroidered borders, and their skirts also have a border which reaches almost to the knee. The women generally wear their skirts rather short, scarcely reaching to the ankles. The waists are made out of pretty patterns, with unique designs worked into the material. Even the heavy coats, which they wear for warmth, have their own design, and all will be made after practically the same pattern. The men likewise have their shirts embroidered in red and blue designs, and the younger men have quite a dandified look. Both sexes wear coarse boots, many of them being made of plaited straw. This is the original style of boots, but more now wear the leather."

Of the Doukhobor women in British Columbia, Victoria Hayward writes in *Romantic Canada*: "Her spare moments are filled with knitting, making rugs for her room, spinning and weaving, and embroidering her own or her children's photoks or kerchiefs. The Doukhobor women are especially clever at all work of this kind, showing exquisite taste in the selection and blending of colours in their rug-making. Occasionally one of the older women brings out to show you a Turkish rug which she wove, in conjunction with a Turkish woman at the time when, by the Czar's decree, they were banished to the wild parts of Southern Russia bordering on Turkey; in the hope, perhaps, that the Turks would put them to the sword. Instead, it seems, the women of each side took to making rugs together."

Schwarzwald (Black Forest)

The exquisite wood-carving of the Schwarzwald people is world famous. Living in the forest with long winters, the people of this country naturally took to wood-carving, and with centuries of traditions have produced a marvellous handicraft. They are natural singers too. The little colony which will send a small choir to the Festival at Winnipeg sang the folk-song "Muss i denn" as the train which carried them to their port of departure steamed out of the station at Freiburg.



Emblematic figure of Czecho-Slovakia on a Winnipeg float

Czecho-Slovakia

The country that produced Smetana and Dvorak has an unlimited wealth of handicraft and lovely folk song.

Songs my mother taught me
In the days I long for;
Ever in her eyelids
Were the teardrops hanging.

Now when I the children
Teach myself to sing them
Tears again are flowing
Flowing down my face so sombre.



Hungarians on Baron Czavossy's Farm, Cochrane, Alta.

Hungary

Adrian Stokes, the British artist, has some fascinating descriptions of peasant costumes in his book on Hungary, as for instance: "On their heads the women of Zsdjar wore handkerchiefs, red, orange, or green; gold and silver embroidery in broad bands sparkled on their bodices; their sleeves were of whitest linen, embroidered with pale crimson at the shoulders,



Iron Lantern and Candlesticks Made by a New Canadian from Hungary

their skirts were scarlet and their aprons black or green. They wore black top boots, ornamented on the heels, as did also the young girls walking in a separate group. These girls went bareheaded save for a plaque of tomato-coloured satin which was fastened to the knot of hair at the back, and developed into three streamers that passed under the waistband and reached almost to the heels. Their smooth dark hair was drawn tightly back and brushed or oiled down, so that not a single wave existed over any brow. On their bodices gold and silver braid also gleamed; but in many instances the effect was tempered by a thin white gauze veil drawn tightly round the shoulders. The rest of their apparel resembled that of their mothers, except that their skirts were sometimes white.

"The men wore low black hats with red ribbons; waistcoats of sheepskin, the wool turned inside, and the outside leather embroidered all over with crimson and scarlet; flannel-coloured felt trousers, with red lines down the seams; and shoes of soft leather, turned up and laced across the insteps.

"We found the interiors of the houses to be kept in most perfect order, and that they were patterns of cleanliness. The walls were lavishly hung, with brightly coloured plates and rows of decorative earthenware jugss many of which were very old. The beds were loaded up to the ceilingd with mattresses and pillows with deep bands of rich red embroidery, and in nearly every room there was a green-tiled stove. The women opened for us heavy, gaily decorated chests and showed us their fine clothes, among which the many-pleated aprons, often scarlet, embroidered with silks of various bright colours, especially pleased us; but everything was in good taste."

Roumania

Describing a visit to a Roumanian district, Adrian Stokes writes: "We found the houses of the farmers we visited to be picturesque and clean. Outside they were white, or light blue, with small windows framed in dark wood, and—the older ones—high roofs of rich dark-coloured thatch which in shape resembled candle-extinguishers with blunted tips. Inside, the principal rooms were hung round with towels with red embroidered ends, and over these were rows of jugs and plates of rough earthenware, most decorative and charming in colour. The clean white tablecloths spread on the tables were embroidered in the centre, and richly round the borders, with red Roumanian patterns of great variety. At that time many ot them were weaving the great goat's-hair mantles, which, when worn, give them very much the appearance of Polar bears. For the rest, their costume was composed of red aprons, white skirts, and handkerchiefs on their heads which were generally red."



Folk Concerts—June 20-23

Folk-song concerts in which the various racial groups will each contribute their own national folk music will be given on the evenings of Wednesday, Thursday, Friday and Saturday, and at a Saturday Matinee (five performances—June 20-23), at the Walker Theatre. Tickets ranging from fifty cents to two dollars (plus tax) per concert may be had at the box office of the Walker Theatre, which will be open for sale of tickets commencing Wednesday, June 13th. Matinee performances will also be given at the Royal Alexandra Hotel on the afternoons of Wednesday, Thursday and Friday—tickets $1.50 for reserved seats, $1.00 (plus tax) not reserved. The capacity of the concert hall at the Royal Alexandra is limited to 600 seats. At the Handicraft Exhibition in the Royal Alexandra Hotel, folk-workers, many of whom are also musicians, will sing and play from time to time.

Programmes will be selected from contributions which will include the following:—

Poland

National Dance: Mazur.

Mixed Chorus: Pod Bialim Orlem (Under the White Eagle).
Gorolu Czy Ci Nie Zal (Dirge)
Daleko, Daleko (Far Away, Far Away).
And other Folk-songs.

Iceland

1. O, Gud Vors Lands (National Anthem).
2. (Six Folk-songs).
 (a) Goda Veizlu Gjora Skal. (b) Olafur Og Alfamaer. (c) Sofdu Unga Astin Min. (d) Fifil Brekka. (e) Fagurt Galadi Fuglinn Sa. (f) Stod Eg Ut'iTunglsljosi.
 Sung by the Icelandic Choral Society, Halldor Thorolfson (Conductor).
3. Folk-songs—Mr. Paul Bardal.

Denmark

1. King Christian (National Anthem).
2. Scene from a Danish National Play.
3. Two Folk-songs. (a) Den Tappede Hone. (b) Seksturen.

Sweden

1. Du Gamla, Du Fria (National Anthem).
2. Bellman Quartette—in a pot pourri of Bellman's Songs. The Singers are—Mr. and Mrs. Arthur Anderson, Mr. Erick Soderberg, and Mrs. Carl E. Rydberg.
3. Three Folk-dances by fourteen Swedish Folk-dancers, under the direction of Axel J. Carlson.
 (a) "Frykdalspolska." (b) "Vingakerdansen." (c) "Skansk Kadrilj."
4. "Varmlandingarne" (Swedish Folk-play).
5. Folk-dancers and thirty children in Dans lekar—Folk-dance games, under the direction of Mrs. C. H. Nilson and Mr. Axel J. Carlson.
6. Solos by Folk-singers, under the direction of Mr. Manne Backman and Mrs. Rydberg.
7. Selections by Swedish Orchestra, under the direction of Miss Simonson.

Norway

1. "Ja Vi Elskar Dette Landet" (National Anthem).
2. Three Folk-songs.
 (a) Aa Kjori Vatten. (b) Store Hvide Flok. (c) Brumbasken i Bumba.
 Sung by the Norwegian Glee Club—Aadne Hoines (Conductor).

Czecho-Slovakia

1. Kde domov muj (The Old Hymn of Czechs).
2. Zasvit mi ty slunko zlate (Song of the 16th Century).
3. Na brehu Ryna (commemorating the great Master, John Huss).

Holland

Double Mixed Quartette, under the direction of Mr. Wijenberg—in Folk-songs including:
(a) Bergen Op Zoom (Sixteenth Century). (b) Wilhelmus van Nassouwe (Sixteenth Century). (c) Kent gij het land der zee ontrunk.

Hungary

Under the direction of Mr. Dezso Mahalek.

1. Solo Dances—"Csardas," "Palotas," etc.
2. Folk-songs in original gypsy arrangements and modern arrangements by Kodaly and Bartok. This group will include Sarasate's "*There's On Earth But One True Precious Pearl.*"

3. Orchestral numbers as played by the Hungarian Gypsies.
4. Violin and 'Cello solos in "Folk Style."
5. Liszt's "XIIth Hungarian Rhapsody," as a pianoforte solo.

Roumania

Mixed Chorus, conducted by the Rev. Ghenadi Ghiorghiu, with Folk-dances. Some of the songs to be sung are:

1. Rota Mori sa invarteste (The wheel of the mill turns around).
2. Hai sa dam mana cu mana (Come on, let us shake hands).
3. Desteaptate Romane (Wake up, Wroumanians).

Jugo-Slavia

Tamburica music (the National instrument). with Kolo.

1. Folk-songs:
2. Oj more duboko (Oh, the deep sea).
 Divan je Kiceni srem (Beautiful, lovely is the Srem).
3. Kukuruzi vec se beru (The corn is already being harvested).

Don Cossacks

Male Chorus of eight voices, under the direction of Mr. L. Silkin, in Folk-dances and Folk-songs, including:

1. "Ty Kouban ty nasha rodina" (Kouban, our native land).
2. "Kon bojevoj s pokhodnym vjukom" (Horse accoutred for battle).
3. "Iz-za ljessa ljessa kopiji mechej" (Out from the bush appear a multitude of lances).

Musical Quartette with Balalajka, Mandolina and Guitarre.

Ukraine

Comprehensive program of Folk-music by the Ukrainian Choir, with chorus, ballet and quartettes, both mixed and male voice.

Folk-songs will include:

1. Werchowyro (Mountain Song). 2. Spiw Staroho Melnika (Old Miller's Song). 3. Oj Prjadu Prjadu (The Song of the Loom). National Ukrainian dances will also be given.

Schwarzwald

Mixed Choir of eight voices under the direction of Frau Dr. Schneider in Folk-songs such as:

1. Muss i denn.
2. Jetzt geh'i ans Brunnele.
3. Am Brunnen vor dem Thore.
4. O Schwarzwald, o Heimat.
5. O Thaler weit, o Hohen.

Finland

Mixed Choir:	Potellinen Ystava.
	Tulatulla.
Duet:	Valkoiset Tuomet.
Female Solo:	Soumalainen Kansanlaulu.
Male Solo:	Etela Pohjalainen Kansanlaulu.
Violin Solo:	Kausanlauluja.
Folk Dance:	Koviston Polska.



Ukrainian Girl Dancers of Winnipeg

THE CANADIAN HANDICRAFTS' GUILD

The first handicraft exhibition held in Montreal took place in 1900. It was composed of craftwork from many lands and the specimens shown were of a very high order.

The second exhibition was in 1902 and only Canadian crafts were shown. It was a surprise to the public and aroused a great deal of interest.

Since those early days over 250 exhibitions have been sent out by the Guild. They have gone to the British Isles, the United States, Australia and to every Province of the Dominion.

The Guild, from Headquarters alone, has paid out to the craftsmen of Canada over $650,000.00.

The Guild aims at the conservation of all crafts, either those native to Canada or those coming to the country with New Settlers.

Anyone who desires to help in this patriotic work may become a member of the Guild or one of its Branches.

Canadian Handicrafts' Guild, Headquarters for the Dominion, 598 St. Catherine Street, West, Montreal, Que.

Provincial Branch, Manitoba, Winnipeg, Man.

Provincial Branch, British Columbia, Vancouver, B.C.

Provincial Branch, Alberta, Edmonton, Alta.

Branch, Summerside, Summerside, P.E.I.

Branch, Cape Breton Island (Cape Breton Home Industries), Baddeck, N.S

Life Membership	$50.00
Ordinary Membership, Annually	1.00

MANITOBA BRANCH

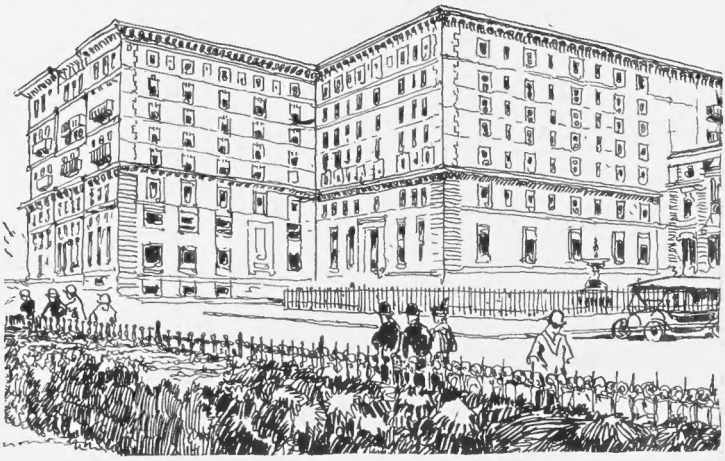
One of the objects of the Festival being the encouragement of handicraft work of Canadians of European Continental extraction, the Canadian Handicrafts' Guild, through the recently organized Manitoba Branch, is arranging a comprehensive display of the arts of the home.

The aim of the Guild being educational, the organization of the Manitoba Branch was accomplished with the idea of maintaining the historical background of the province. Agriculture is the basis of all industrial and commercial progress, therefore handicrafts, with its auxillary arts, music and dancing, is the art expression of those who work on the land, and will of necessity be the base on which is founded the ultimate Canadian art.

To stimulate craftsmen by disposing of their wares, two surveys are being made by the Guild, one of the crafts available and one of available markets. The results of these surveys will be proven at the Festival. Through the co-operation of the Provincial Government, the Women's Institutes and the United Farm Women, an invitation is being given workers of Continental European origin to display their art at the exhibition which will be shown at the Royal Alexandra Hotel, Winnipeg. This work is limited to that produced since the artist has been resident in Western Canada. Prizes to the amount of $400.00 will be allotted by the judges for articles submitted, according to the standard set by the Canadian Handicrafts' Guild. An Honourable Mention Ribbon of no money value will also be awarded for work of high standard.

In Western Canada where so much of the native art of older lands has been transplanted in our soil, a very fine and distinctive exhibition is expected, and connoisseurs will find a most interesting study in tracing the national differences in stitchery, colour and individual craftsmanship.

Under the patronage of the Honourable T. A. Burrows, Lieutenant-Governor of Manitoba, the executive of the Manitoba Branch of the Canadian Handicrafts' Guild has been chosen from local organizations, with Lady Nanton as president. With her are associated well known Manitoba women, such as Mrs. John Bracken, Mrs. C. E. Dafoe, Mrs. R. F. McWilliams, Miss Esther Thompson, Mrs. G. H. Williams, Mrs. H. M. Speechly, Mrs. J. E. Lehman, Miss Amy Roe, Mrs. Hallberg, Mrs. D. C. Coleman, Mrs. P. C. Shepherd, Mrs. C. S. Riley, Mrs. W. F. Osborne, Mrs. Edith Rogers, M.L.A., Mrs. H. A. Robson, Mrs. R. G. Rogers, Miss Kennethe Haig, Mrs. M. C. Walston, Mrs. Peake, Miss M. Finch, Mme. A. E. Moissan, Miss Kathleen Peters, Miss Bessie James.



The Royal Alexandra

Winnipeg

This roomy, compact hotel, well known for its excellent service, adjoining the Canadian Pacific Station, will be the headquarters during the period June 19-23 for the New Canadian Handicraft and Folk-song Festival.

This is a Canadian Pacific Hotel, with everything of Canadian Pacific standard, and has a capacity of 408 rooms, with an auditorium seating 900. Make early reservations for the period of the Festival at any Canadian Pacific office or write to the manager, Royal Alexandra.

Canadian Pacific Hotels

